

MCGILL DAILY CULTURE

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Beating the devil the Café Efac way The story of a café that could

by Douglas McDonald

Café Efac may yet rise from its own ashes.

The members of the cooperative vegetarian restaurant, whose site on the Main burned down August 7, are throwing a rebuilding benefit tomorrow at the Santa Cruz Portuguese Church on Rachel street.

And the coop members' attitude toward organizing the benefit seems to be the same one that went into running the café.

Billed as a *Tofu Inferno*, the food at the show will be all-vegetarian, and in addition to the similar menu, the benefit seems to be based on the

Community resource centre

Efac borrowed its name from a now-gone Café Efac in Ottawa, at which one of the Montréal Efac clatch was a founding member. According to Don Fieberg, the Ottawa Efac became "too big".

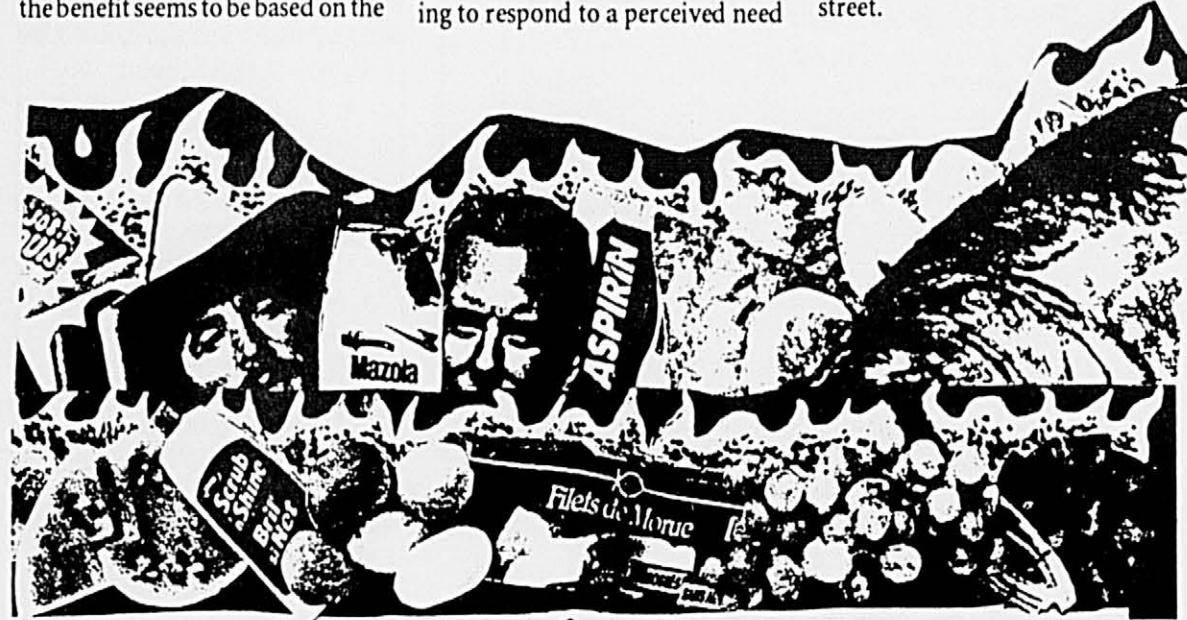
"It got so we were just giving away food to kids and selling 24-cases of beer like crazy. Also, it was getting to be a big skinhead hangout, they were trying to recruit some of the kids who went there. Finally, the cops shut us down."

But as in Montréal, the Ottawa café was a cooperative that was trying to respond to a perceived need

"People involved are the kind who see themselves as outside the system. Politics is just part of the system," Morgan said. "It's not that we're right-wing or anything."

Crossover agenda

It is plain that the café and its membership are now interested not just in living outside the system but in beating the system at its own game. Theirs is a crossover agenda that represents an entrepreneurial innovation in a cultural and artistic community that up until now had no place better to hang out than the street.



Efac ideal — that work should be fun, and you don't have to sell out to sell a sandwich.

"We're just a bunch of kids from all over North America, who are trying to get by without having to work at alienating jobs," said Deirdry Gale, a McGill student and the only co-op member with a business degree.

According to Gale, nothing in the café was insured and plenty in it was borrowed, including over \$1000 in artwork. With members being mostly musicians or artists and the café running on a slim profit margin, there is little money to open another café or even to pay debts.

"We got the idea for the benefit about 20 minutes after we realized what had happened," according to McGill student and coop member Scott Morgan.

"We were trying to fill a gap in the community. We provided a good and inexpensive vegetarian diner in a neighborhood of low rent income dwellers dominated by Harvey's restaurants and delis," he said. "At Efac you could order a coffee and sit for hours."

Coop members hope a new café can open by November, and they plan to call it the Café Phoenix — "as in rise from the ashes," Gale elaborated.

in a community. For Efac members, the Montréal café was more than just a place for coffee. It was to be a community meeting place and resource centre.

"I didn't see us as trying to become an artist resource centre. In my opinion we already were," said Morgan. "In the end we bought small table-sized easels. We had water colours and oils and other supplies available free of charge. People were just coming in and painting or writing all afternoon."

The Efac also had a fairly good library of alternative magazines and books available, and provided local artists a space to show their work. And plans to branch out into grassroots independent video were in the making, according to coop member Fieberg.

"Monday night was to be news night. We wanted to give people the cameras the week before to shoot news stories, music videos, anything. Then we would have screened them every week," Fieberg said.

But despite being a community non-profit vegetarian café, current members insist that they don't like politics, and don't want the next café to be thought of as a centre for any kind of political activity.

"I'm apolitical," said Gale, "or, at least I just don't like taking my politics beyond a personal level."

This community will be well-represented at the benefit Friday night. "Most of the performers who will be there are friends and people who came to the café, believed in it and wanted to see it go on," Morgan explained.

For example, Morgan's own band, Huge Groove Experience, is playing at the benefit. Other performers will be Slov, Shlonk, Hazy Azure and special guests The Freak Brothers, a band consisting of Ivan, the ex-lead singer of Men Without Hats, and ex-members of The Nils and Idée Noires.

"We just told the bands to be relaxed and feel free to do stuff that normally they couldn't in front of a paying crowd. These musicians are serious enough about their music, we didn't want them getting all stressed out for the benefit," Morgan said.

Another famous Montréal alternative band will also be appearing at the benefit, but due to some odd contractual problems, the band is appearing under the pseudonym Jesus "Pillsbury Boys" Manson.

The benefit takes place tomorrow, from 15h to 4h. Admission is \$7, beer and vegetarian food available. The Santa Cruz church is at 60 Rachel St., and for carnivores, it's across from le Roi Souvlaki.

Wholesome fun finally comes to McGill

by Dan Robins

Last week, McGill had a very special Back to School sale, complete with brochures, games, and free samples. Okay, edible advertisements, but same thing — right? Yes, MarketSource was at McGill, bringing along Campus Fest, its touring corporate festival. And it was good clean fun for all. Fun for students — they got a free lunch. Fun for the bookstore, which was able to divert students for a few idyllic moments from the long lines. Fun for the corporations, who had a captured audience. And fun for MarketSource, who got paid by everybody.

We caught up with Ross Halloran, marketing director at MarketSource. "Campus Fest is an opportunity for students to meet in a fun, festive atmosphere," he said. "It's a clean, wholesome atmosphere." Yeah; atmosphere was important. This was, after all, McGill, where corporate festivals are nothing if not atmospheric.

Next to bookstores, sponsorship most often comes from student councils. "They want to have a fun event for students coming back that's non-alcoholic," said Halloran. To do this, he said, "we expose students to products."

And, yeah: non-alcoholic. Clean 'n' wholesome, remember. No tobacco either. Tobacco yellows your teeth and blackens your lungs and really messes up that all-important atmosphere.

MarketSource is the U.S.'s biggest college marketing company, which makes it attractive to corporations bent on capturing some of those discretionary dollars floating about American campuses. (All in all, Canada has somewhere between three and five billion of them). They're even willing to pay MarketSource a small amount to come and flout their products.

For example, American Express was on hand to distribute t-shirts and how-to pamphlets on credit ratings and Your First Card. *First, fill out this brief form.... Thanks, Amex.*

Meanwhile, what with the clean 'n' wholesome corporate living, those of us attending the fest were well-behaved: quiet and orderly, and nothing got broken. "We were very impressed by the calibre of the McGill student body," said Halloran.

High calibre — that means we were good, kids.



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Europa Europa

by Sharon Press and Eyal Press

Europa Europa is the true story of Solomon Perel's impossible past as a Jewish boy with a cherubic face who, to save his life during the Holocaust, adopted a Nazi identity.

The movie opens with Solomon saying that he was born on the same day as Hitler, setting up the string of coincidences which determine his fate. The first of these rear their heads in the jarring opening scene.

On the day of Solly's Bar Mitzvah, a group of Nazis invades the Perel home. The terrified boy flees naked from his bath and, later, when the coast seems clear, returns home to find his parents weeping over his sister's mutilated body. He has thrown on the only thing he could find to cover his body — a shiny, black SS uniform.

It is an ironic tour-de-force, visually and emotionally. Solomon is at a loss. He remains so throughout the film, taking in unspeakable realities in the guise of an unwitting accomplice, saving his life at the cost of losing his selfhood.

Solomon first learns the art of suspending his identity when he recites Stalinist dogma in a Russian orphanage. After the Germans invade he manages, through luck, charm and language skills, to "become" a good Nazi soldier and German informant.

Polish director Agnieszka Holland fits together a series of tight, sharp scenes so rapidly that the viewer is left little time to agonize over Solomon's dilemmas or ask too many ethical questions about

what is 'allowed' when your life is at stake.

Holland does not pause to look inside Solomon's head (with the exception of two dream sequences). She lets us see Solomon react to and survive events beyond his control. Holland's luscious shots render Solly an object of sexual desire, emphasizing his vulnerability to the winds of fortune.

Depicted this way, Solomon's life of various disguises offers no easy lessons. He is not a 'victim' in the plainest sense but neither is he simply an 'accomplice'.

World War II emerges from the perspective of someone dislocated and confused and caught between the lines, where there are few clear-cut choices about right and wrong, who to be, and how to behave.

Sexual ironies

As well, Holland does not reduce these episodes to a kind of 'wrenching tragedy' devoid of meaningful human contact. She develops the homoerotic friendship of Solly and a German soldier, who keeps Solly's identity a secret even after seeing his circumcised penis.

In the playful scenes between the two men, Holland portrays the underlying humanity of those Germans who resisted wholesale indoctrination. She also depicts the importance of authentic bonds for Solly even as shifts political affiliations. It is these bonds, sexual or platonic, which fuel young Solly's actions, not abstract political ideas.

Solly climbs the ranks and enters an elite Nazi Youth school, where



the vivid contradictions of his position come into sharp focus. He is picked out as a model Nazi, and attracts the prettiest girl. But there is still the threatening evidence of his circumcised penis, which Solly agonizingly and unsuccessfully tries to reverse with a piece of string.

His adolescent longings become painful reminders that his origin is impossible to erase, even through self-mutilation. In this way, the script seamlessly marries the sexual and the political.

In another hauntingly ironic

continued on page 8

I think therefore I scam

by Stefan Verna

X is a Chameleon capable of exhibiting great variation. This is useful, since the demands placed on us are diverse and only versatility would allow us to accomplish our tactical and strategic goals.

—Montreal youth activist group A.K.A.-X ('also known as X').

A new page of Black Cinema has been turned, and this particular one is two years old.

That's precisely the period between the accolades of winning the Grand Prize at the Sundance Film Festival (now called the U.S. Film Festival), and the present continent-wide distribution of *Chameleon Street*.

While recent Festival winners such as *To Sleep with Anger* (Charles Burnett) and *Poison* (Todd Haynes) were screened all over North America, director Wendell B. Harris was still in litigation over the rights of a six years-old project.

"We all thought that six months was all that the film would require," Harris recalled in an interview with *Showtimes* magazine. "Imagine my surprise when it took six years! Now when I remember the eighties, all I can think of is *Chameleon Street*."

Written and directed by Harris, *Chameleon Street* is the fictionalized version of Douglass Street's life. A Michigan man, Street actually performed 23 successful operations as a surgeon before a routine check-up revealed him for what he was — a frighteningly brilliant and compulsive impersonator.

The plot shows us Doug Street's character, convincingly interpreted by Harris himself, as a *Time* magazine journalist, a Yale foreign-exchange student, and finally (the scheme which in the film has him arrested), a Detroit attorney working with the civil rights commission. Amazingly, Street performed all these feats without attracting doubts on his competence.

As a Black man living in the United States, Street embodies the versatilities of many who have had to use deceitful methods to achieve their goals. The chameleon, which alters its colour in harmony with its ever-changing environment, is clearly the symbol of the middle-class African-American male's problematic of navigating through the surrounding White establishment in order to get status, while simultaneously maintaining

links with his own culture.

Douglass Street's situation serves as an exaggeration of this process. It becomes clear midway through the picture that he has taken an exercise motivated by his wife's request to improve his professional status, and turned it into a psychotic journey of impersonation. His many achievements are not shown to improve his morale or outlook on life, but mainly serve to relieve him of his pervasive boredom.

The achievement of Chameleon Street is to discover, through Street's story, an understanding of racism which isn't necessarily confrontational. Street never blames White America for his inner conflicts. Instead, he uses his wit and above-average intelligence to subvert the hierarchy of the system and expose it for all of its futility.

But Harris's film has problems moving away from certain traditional sexual patterns. As mentioned earlier, Street would have us believe that his wife Gabrielle is at the base of his needs for achievement. She is also blamed for his ultimate arrest.

One of the last lines of the film has the arrested maintaining that "Freud spent a lifetime looking for

continued on page 8

In a world of technopop

Laurie MacMillan

Oh, how to write a colourful critique about a band as down to earth and human as The Leslie Spit Treeo?

In a world full of techno-pop and computerized top 40 artists, it's always a relief to know that there are some bands that actually do employ some sort of musical talent to their art. But what does the public want to know about a band who play music with a downtown concern for the human race?

The ability to bring the energy of the street onto the stage can be a challenging feat, but as the Treeo has proven, it can be done. The band has been nabbed from the concrete of Toronto to play in clubs across Canada and the States and to be taken under the wing of a major record company. Can they survive in a frill and thrill seeking world?

The Treeo's debut album, *Don't Cry Too Hard*, is reminiscent of 10 000 Maniacs, Indigo Girls and a bit of Midnight Oil. Their strong vocals, harmonies that click and roughed-up folk sound make for a recording that doesn't seem to rely on one repetitive style. The fact that they're not trying to be successful, probably because they didn't plan on doing this in the first place, is another plus for them.

They have what they called an "organic approach to songwriting", which Laura Hubert, lead singer and occasionally kazoo player, clarified as, "Everyone putting their two cents in, with or without a fight."

The songs can grow from a gathering around the kitchen table, or from a walk with veteran band member, dogTag. Wherever the songs evolve from, the end result is effective.

For a group of musicians that could possibly be the tenants downstairs, they have found that coming in from the sidewalks requires a bit more choreography getting around the monitors and mikes, as well as additional attention towards what they're wearing and how they smell. However, as Hubert put it, "You've gotta go with what you've got."

So now we have a group of musicians with a record which could possibly be an emotional walk through the downtown core of a dusty metropolis, beginning with the lonely sound of "Separate" and ending on an optimistic note with "The Sound". Where are the marketing gimmicks?

The band has a personality which they have brought in from their experience on the street and in the theatre. They originated from their own talent, not a pre-fabricated one, so why smudge their reputation with unnecessary selling features? "Life hasn't changed too much. We have to keep our feet on the ground and keep writing for each other," said Hubert.

The fact that they still prefer playing on the streets is almost comforting to hear. A band that is actually human enough to energize themselves on a street full of nickel and dime paying passer-bys. Obviously this group of musicians have proven that it can be done (with the help of a dog, of course).

Besides Hubert, the Leslie Spit Treeo include Pat Langner on electric lead guitar and vocals, and Jack Nicholson on acoustic rhythm guitar. They can be seen at the Terminal Show Bar on September 17th and perhaps on a rent-free sidewalk, somewhere.



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Dummies pass the music industry crash test



by Simon Craig

"I dunno, I'm just a songwriter..."

Singer/songwriter Brad Roberts switched from a self-parodying Neil Diamond croon to a modest attempt at grappling with the reality of Crash Test Dummies' newfound popularity.

The band has gone in no time at all from basement jams to being industry favourites. The *Daily* talked with Roberts just before their performance at McGill this week about how the music industry pushes marketable bands.

Roberts' humble demeanor gives no clues about his secret of success. He seems as surprised as anyone that the Dummies' debut album *The Ghosts That Haunt Me* has leapfrogged up the Canadian and American pop charts to achieve double platinum status.

Who wouldn't be? A few years ago, searching for a record deal was far from top priority for any of the members.

The Dummies were formed in Winnipeg as a weekend extra-curricular activity, to alleviate some of

the pressures of university study. The group made their first mark at the Blue Note club, owned by the Roberts' brothers' friend, Curtis Ridell.

The band took pride in its inventive arrangements and outrageous cover tunes that included everything from Lyle Lovett to acoustic versions of Alice Cooper songs.

After honing their skills as the houseband, and later recording a demo tape, the Dummies seemed poised for a breakthrough into the industry — although they had no idea what kind of a break would emerge.

Their demo eventually fell into the hands of Richard Flowhill, the artistic director for the Mariposa Folk Festival.

According to Roberts, "Basically, blabber-mouth Richard talked us up to every major A&R promo person in Toronto. We then had the good fortune to showcase at the MARIA (Manitoba Audio Recording Industry Association) conference to these people who had come to hear of us through the flapping trap of Richard Flowhill."

In the week following, the band was flooded with offers from record companies, and experienced the first taste of success as they indulged in what Roberts described as "the luxury of choice." For Roberts, the obvious choice was BMG, a division of Arista Records.

Master plan

What effect did these sudden opportunities have on the band's perceptions of their objectives? Were Crash Test Dummies more organized as a group than Roberts cares to let on?

If there was a master plan, it blended together the flavours of their music, a richly eclectic blend of folk, R&B and rock 'n' roll with a celtic flavour. The instrumental choices of mandolin for Ben Darvill and Ellen Reid's accordian were certainly no accident.

"I was interested in using those instruments partly because I like the way they sound," Roberts said. "I like the woody intonations of an acoustic guitar, and partly because we have people in the band who play them."

The combination is obviously a winning one, as seen with the success of one of their best songs and the first single from the album, "Superman Song".

"A lot of this had to do with the success of Superman Song. When we first put it out, most radio stations said, 'You're crazy, we're not going to play this, are you nuts? This does not fit our format,'" Roberts said.

"BMG kept pestering them, and finally they agreed to give it a try. Much to our surprise, when they played it once or twice, the phone lines would really light up."

BMG, a company which Roberts saw as having the most potential for what will ultimately be an international focus for the Dummies, has helped them get added to the playlist of every major radio station across the country — both Rock and AOR. BMG also has gained the band access to an expanding American audience.

Is it true that record companies seek out a band they want to make popular, and use their promotional devices to send them to the top?

"I think labels prioritize bands

on their roster, and if you're not on their roster you're not going anywhere," Robert said. "On the other hand, I don't think a label can break an act that doesn't have any foundation or substance."

Substance is something that neither he nor any other Dummy lacks. He displays an ability to write with great humour, sarcasm and sense of parody — content which sometimes sounds a little beyond his years.

Songs like "The Voyage", which chronicles the travels of a young couple, seem to stress the importance of not letting your life pass you by. Pretty heady stuff for a young man of 27. Is Roberts starting to feel the weight of the world on his shoulders?

"I don't write from personal experience. Most of the songs are pure fiction. When I write about death and getting old, it's always from an ironic point of view. When I wrote The Voyage, it was a parody of a love song, a tongue-in-cheek version of a platonic relationship overseas."

I'm alright, Jack. Enjoy your trip, Brad.



There's no place like the Union Ballroom

by Scott McArthur

One of the first things that strikes you about Surrender Dorothy is how serious they are about their music, their management and songwriting.

But most importantly, it seems, they are serious about remaining true to themselves in an industry that demands identifiable sound genres and labels.

Surrender Dorothy played at McGill's Union Ballroom on Saturday. The show was tight and energetic, as singer Rehina filled the stage with her body and voice, to a funky backbeat.

So will Surrender Dorothy cave in to industry pressure? Not if Rehina can help it. After all, it was to break free of the repressive educational system that she formed the band.

"Institutionalised education is political. If your ideas don't jibe with the prof's, you get a C," Rehina said.

A Toronto-based band, Surrender Dorothy has been around since 1987 when drummer Dave Stevenson and singer Rehina

united. The line-up is completed by guitarist Norm Laco (a McGill alumnus) and bassist Peter Murray.

Surrender Dorothy combines a variety of musical tastes and backgrounds to form a unique sound. Rehina is a classically-trained vocalist who cites Aerosmith and Thomas Dolby, and everything in between, as influences. Norm, Dave and Pete form an interesting musical amalgam as they combine their past experience in, pop, jazz and hard rock outfits.

According to Rehina, the band's independent attitude makes it hard to get a deal in an industry that is "anti-experimental" and tends to sign "a lot of generic bands."

The band has also had to deal with sexism in an industry that sees an attractive female lead singer, and can only think, "Let's get her in tights and shoot a video of her stretched provocatively across the screen."

When music media tried to cast Surrender Dorothy as a female-singer band, they touched a nerve. Rehina was particularly upset because she felt it separated her from the rest of the band, which

Besides receiving some airplay on radio, including a feature on CBC's late-night *Brave New Waves* this week, the band was an invited guest at the 1990 New York New Music Seminar and at the 1991 South by Southwest Music conference in Austin, Texas.

The band has also released a four-song demo tape with the help of producer John Naslen, whose previous work has been with Canadian acts like National Velvet, Jane Siberry, Mary-Margaret O'Hara and Bruce Cockburn.

writes all their material collectively. "There are no egos in this band," Rehina said, and she specified that all the band members contribute

equally to the final product.

Brave New Dorothy

Despite the struggles, though, Surrender Dorothy has been drawing lots of attention in the music industry.

Rehina describes the band's songs as "uncommon metaphors" that are designed to "get people to think for themselves." The songs showed a wide range of musical talent and poetic emotion. *Cactus* hauntingly captured the essence of physical desire. *Power to the People* was happy and energetic. *Cassandra* was sublime.

Despite the band's efforts at McGill, though, the audience was

extremely timid. A few uninhibited bodies danced by the stage.

This is not surprising given that the show was hurt by the Ballroom's mediocre sound system and cavernous length. It was just a bad venue. The place only has atmosphere when it's packed.

The Ballroom is especially cruel to any band that falls outside the mainstream. A similar reception has faced the Shadowy Men from a Shadowy Planet and the Chesterfield Kings — two bands whose styles (respectively instrumental and glam rock) challenge the limits of pop music. Surrender Dorothy's sin was to stand outside the norm.

THE MCGILL DAILY

COMMENT

The big rip-off

You can scam some of the people some of the time. But you can't scam all the people all of the time — unless of course you're a sleazy marketing company, pushing your wares on the McGill student body.

Why not? After all, look who gets into the SSMU each year. Look how the student body has stood idly by as their community is bit by bit turned into a hall of alienation and dreariness.

Last week the McGill Bookstore had the marketing firm MarketSource stage "Campus Fest '91," billed by a press release as "one of the most exciting and fun-filled events at the University this year." Students could peruse through the booths and wares displayed by a dozen major corporations, perched lovelily beside the bookstore.

This event was yet another step away from reality, into the ever-growing world of a corporate Camelot. *Where your every desire and wish can be fulfilled by playing little games, be it throwing balls through hoops or writing vacant reports for your boss...*

Not only has McGill's academic agenda become sympathetic to the corporate cause, but now the social and cultural have followed in step. And every aspect of what is supposed to be indigenous culture is being sold off part and parcel to the highest bidder, regardless of their lack of concern for the students that they prey upon.

Gert's, the school pub, is a beer commercial fantasyland. The Alley, the school café, resembles the set of an American Express commercial. The bookstore is overpriced and caters to anything but the needs of the financially restricted student. Now, even campus activities are losing any sense of meaning for anyone who thinks that life's pleasures are something deeper than waiting in line for a yucky squares of Domino's Pizza.

The student body of McGill university deserves better treatment at the hands of their administrators and those student politicians whom they periodically elect to run their student affairs, than to be sold over in bulk as a marketing demographic. Student activities might work a bit better if they were a genuine expression of something more than a T.V. ad.

The individual imagination and creativity of McGill students shouldn't have to compete with the Good People at Campbell's to be seen on an activities day roster — and yet they must compete.

In the most predictably nasty ways, firms such as American Express and Mastercard have with increasing intensity come to be identified with the McGill campus, and therefore with the students themselves. Any sort of more honest self-identity for students must compete with these more overwhelming powers.

Doug McDonald



Our letters and Hyde Parks policy

The Daily welcomes your letters. Please submit letters of less than 300 words, typed or legibly written, to Union B-03.

We print all student letters in the order they are received, but reserve the right to withhold letters that are libelous, sexist, racist or homophobic.

All letters must be signed unless otherwise agreed with Daily staff, and student letters must include faculty and year. Letters by non-students are welcome, but space consid-

erations may prevent their publication. All letters should include the writer's telephone number (which will not be printed), in case there are any problems.

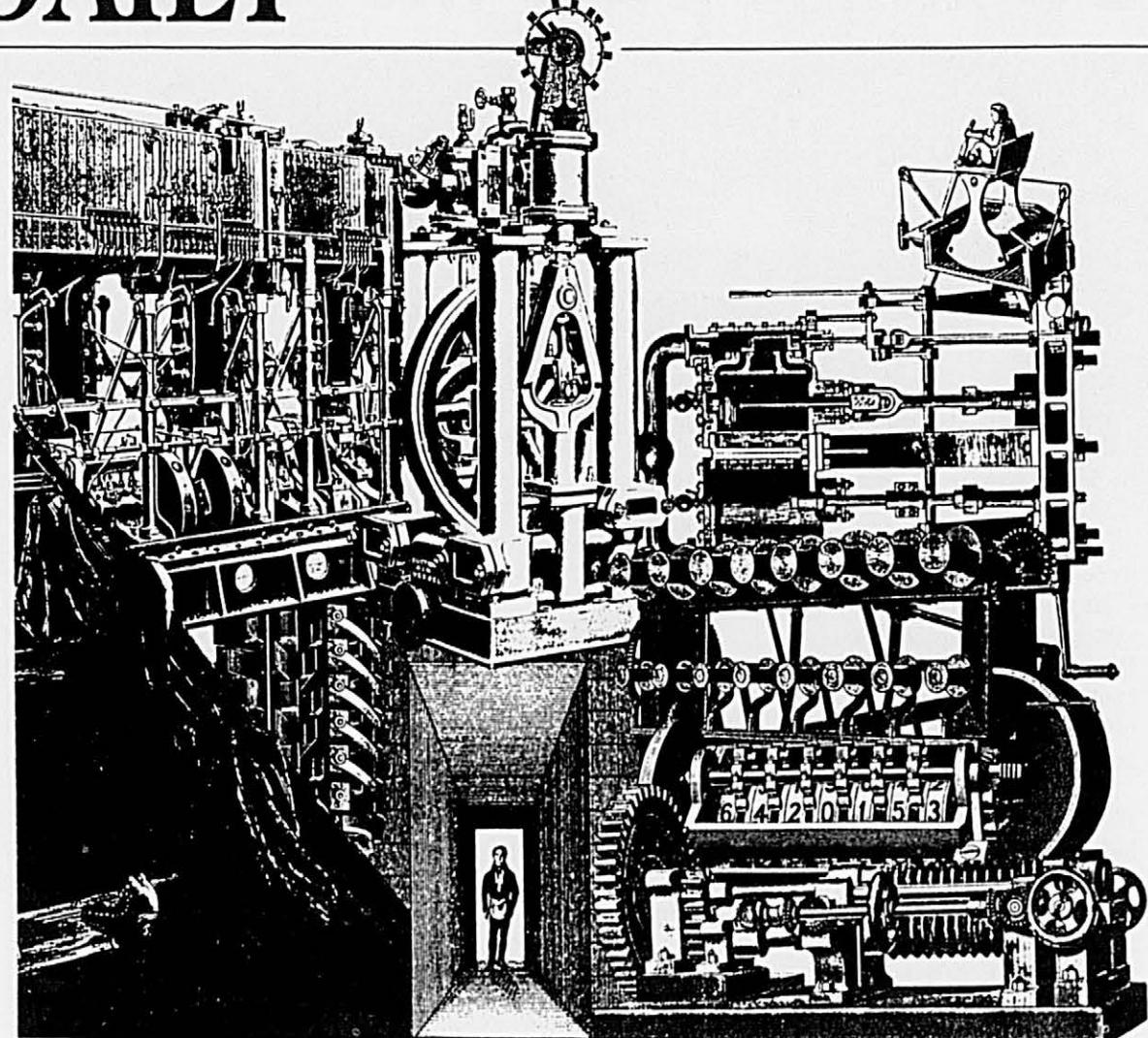
Hyde Parks are a forum available to students or student groups, and should be less than 500 words. The Daily prints Hyde Parks as space permits, and the pieces do not necessarily reflect the views of the Daily staff.

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contributors

Stephan Verna, Doug McDonald, Dan Robins, Laurie MacMillan, Eyal Press, Sharon Press, Simon Craig, Doug Ogata



Round Six

To the Daily:

In a letter to the Daily (September 11, page 6), Allison Smith writes that I "seem to have missed the point" of Brad Johnson's article on *McGill: a celebration*.

No, Ms. Smith, I did not miss Mr. Johnson's point. I would have to be exceptionally obtuse to do so. My letter of September 6 did not address the question of the merits (or lack thereof) of *McGill: a celebration*, or of James McGill, or of McGill University. It had the more modest goal of pointing out several misstatements of fact in Mr. Johnson's article.

Ms. Smith seems to suggest that McGill is losing money by the sale of sweatshirts and coffee-table books. Is this really the case? If so, I would agree with her that this is a foolish waste of McGill's limited resources. I would hope that these products are priced so as to make a profit.

Thomas Box
Graduate Studies
Meteorology

In the Greek World

To the Daily:

After reading yet another fraternity-bashing article in the Daily, I am left with one question in mind. For what reason(s) did these three writers present this piece to the

McGill student and faculty populations?

The article, "Peering through the haze," by Robin Le Baron, Peter Clibbon and Alex Roslin is a pedantic attempt to perpetuate stereotypes of men and women whom I would hasten to guess that these writers have never met. How clever indeed to focus again on rape incidents at fraternity events and yet to make no mention of the hundreds of thousands of dollars raised by fraternities and sororities across Canada for several charities.

My point here is not to attempt to belittle the issue of fraternity related rape cases, for this is a very serious problem and one which I will be addressing in my fraternity in the coming months. What I am attempting to do is say that the world of the Greek system involves infinitely more positive aspects which these three have conveniently omitted from their work.

It is time for writers like this to get out from behind their pens and look at what is really going on in the Greek world. I am in no position to ask them to like us, just as nobody can be forced to like anybody else. But I believe that I can ask for less one-sided attacks for no particular reason. If this fails, then perhaps the readers of future writing of this sort will recognize the malicious subjectivity inherent to the so-called journalism at the Daily.

Steven J. Bright
U3 Arts
Sigma Chi Member

Still the Same

To the Daily:

Now about the Alley. What is the big deal? The big deal is I just waited 20 minutes for a cup of coffee. The coffee came in the same mug as last year. It was delivered to the same table as last year, I listened to the same music as last year as I waited. Then I noticed the new menu. They look like the opening credits to a Tom and Jerry cartoon. The walls are painted and the lights are brighter, so I can see what I am writing. Not an earth-shaking consideration.

The place is really no different. If my java had made the scene faster I might not even have noticed the changes. So don't burst a vein, the Alley is still there.

Pierre La Rocque
U3 Arts

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meeting,
Friday at
16h, in the
Union, room
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Iwamoto: Japanese David Lynch, or Japanese original?

In his production notes, Iwamoto asserts, "Film is alive. It appears differently according to one's mental and physical state. *Kikuchi* especially transforms itself each time it is seen... What exists in movies are only image and sound."

During the festival, I was asked by my friend Sam Ball, a journalist for *Talent Talk* magazine, to help conduct an interview with the 29-year-old writer, producer and director. We went to an Expos game together, went antique watch shopping, walked around the St-Laurent street bazaar, and wound up the day at a jazz club. The following is a composite of the actual interview and our conversations during our tour of the city.

Daily: You portray the character *Kikuchi* as a lonely, neurotic urban dweller existing with no apparent purpose or direction. Did you think, when you first drafted the script, that this phenomenon was characteristic to the Japanese, or did you expect that citizens from Berlin, London, or New York would all be able to relate to the main character and his anxiety.

Iwamoto: The original intent was, like you suggest, to target the world audience. The story revolves around a particular inhabitant of a particular city working in a particular place — the atomically small human in the astronomically large urban jungle leading the automoton-like life: going to sleep, waking up, going to work, taking a bath, watching T.V., going to sleep... In that respect I felt that people from all countries could relate to him.

As for *Kikuchi*'s psychology, though, I'd believed this to be characteristically Japanese. I'd thought that by virtue of its uniqueness, this character would seem intriguing to the international viewer, arousing interest, curiosity... kind of like how an entomologist would observe the mating habits of some obscure Central American dung beetle.

To my surprise, though, judging by the response of Montréalers, Berliners, Londoners, and Parisians, it seems this *Kikuchi* species crosses all borders!

He's really a very dark person... When he finds a kitten at his doorstep, brings it in, feeds it, pets it, and plays with it, it almost seems as though he's discovering for the first time what it means to interact with another living being. And then when it pees in his bed, he goes off and kills it!

He didn't mean for the animal to die. Or rather, he didn't intend on partaking in the act of killing. He simply slaps it around a bit, and then suddenly it just happens to be dead. Even with his little kitty dead, he feels little remorse, but instead simply concentrates his energy on the disposal of the carcass.

Yeah, his concept of death is as bizarre and impersonal as his

by Doug Ogata

One of the nicest surprises of this year's Montréal film festival was Japanese director Kenchi Iwamoto's first film, *Kikuchi*.

The film depicts the dull and dreary existence of a Japanese urban-dweller, who's employed in a laundromat. But Iwamoto's treatment transforms his banal subject into a artful meditation that won the Wolfgang Staudte prize at the last Berlin International Film Festival and kudos, though no prizes, this summer in Montréal.



Kenchi Iwamoto (Director)

ineptness at interacting with people. Maybe people like this are the product of a generation brought up with video-game deaths and deaths on the tube.

His inability to communicate with the people around him is a phenomenon not uncommon in Tokyo. It's a vending machine-run society. Go to the corner store — there is never any communication between the customer and the clerk. They never even look at your eyes.

With strangers, too, communication is minimal. Most people give you the wierdest looks if you smile at them on the street. The younger generation is becoming accustomed to this lack of communication. The ability to interact after the initial contact, this skill becomes increasingly less important in their minds. I think this unsocial, non-communicative aspect of the Japanese has been explored little in cinema.

Still, as I mentioned in the production notes of the film, it was not my primary intent for *Kikuchi* to be analyzed or conceptualized. Instead, it's to be felt with the eyes and ears. Enough about the Japanese psyche and condition has been written in sociology papers and other texts.

How is your film being received in Japan?

Actually, the film hasn't been released yet in Japan. I planned it so that the release there would happen a few months after the response

from the international community would hit the press back home. It's due in November of this year... In my opinion the Japanese have a little ways yet to go before they are able to truly appreciate for themselves, with their own eyes, a film such as this.

This is true in general when it comes to art forms that are slightly experimental. I hope I can demonstrate, to those Japanese who are used to mainstream cinema, how to enjoy this style of film.

Why do you think it is that this film would have difficulty being accepted in Japan?

This film in particular is one that illustrates a somewhat negative aspect of Japanese culture, and would probably be difficult for the bulk to digest.

It's not that I'm trying to criticize the lifestyle of the *Kikuchi*-type. I mean, his existence of not associating with people, just taking out his garbage, doing his laundry, never really to contemplate what is a good or bad lifestyle... He probably derives some sort of pleasure or happiness from it.

It's only because we are thinking, conceptualizing his lifestyle, that it becomes difficult for us not to judge and to criticize. My intent has simply been to objectively represent the reality in which he lives — his environment and his perspective — through his eyes and ears.

Well, I personally think you do

was drawing. I was fourteen when I first decided to become a director. I think it was when I saw *Taxi Driver*.

A good film... but in a completely different sense than yours. The sound in this movie was also really cool... No music, just certain sounds accentuated more than others. I read that in this 'layered sound' technique you recorded all of the sounds after the editing.

That's right. All those walking scenes in the alley were performed by these two feet. We needed to keep each sound in the film distinct from one another, so that we could control the level of each, and change the level according to *Kikuchi*'s attention.

How did you come up with this concept?

Actually, as a kid I really liked London music. I listened to a lot of late 70's, early 80's New Wave. A sound called *noise* music really hit me when I was in senior high school, and by then I'd decided that when I was to make my own films, I wouldn't include a musical soundtrack.

I think I detested musical scores in film because I would always sense the music trying to manipulate me, to make me feel suspense, sympathy, or whatever. And that would pull me out of the reality of the film.

Kind of like you suddenly realize that you're in a movie theatre with all these people watching this two dimensional illumination on the screen.

Exactly. Or how you realize when you're reading a book that all you're doing is looking at ink blots on paper. Anyway, the concept of using the layered sound came from these two things... but then along came this film called *Eraserhead* and I thought, "Fuck! Somebody beat me to it!" That's when I decided that my first film was not going to be a mediocre endeavour, but something that would really make an impression.

Judging by the reaction of the critics at the Berlin Film Festival, this 'first endeavour' was far from mediocre.

Maybe it's egotistical, but I get such a high when I am able to successfully communicate. Not only through the media of film, but even in talking with people. I'm really excited that you, with your North American eyes, can appreciate this film, and yet I can still communicate with you in my tongue on many different levels.

Speaking of being high, have you ever taken any drugs? I mean, the way you're so in tune with the sensual experience makes me think you've probably dropped acid or done mushrooms at least once in your life.

No, no, no. I tried a joint once, but then I puked. That was the only experience I've had, and it was too sensual for my taste. No, I'm on a natural high. My imagination is enough of an hallucinogen.

Europa...

continued from page 5

scene, Holland dramatizes the absurdity of eugenics. One of the Nazi instructors brings Solomon to the front of the class as a model of the ideal Aryan. This tragic-comic display boldly reminds us how arbitrary was the distinction between Aryan and Jew that served as the basis for mass extermination.

In other scenes this distinction is no longer so arbitrary. As a German train passes through a decimated ghetto, Solly's eyes catch a glimpse through the covered glass of someone who could be his mother. Reality suddenly sheds its question marks.

For the Jews in the audience, these dark images of destroyed homes and skeleton-like bodies, like the haggard and hollow face of our grandfather and the still-trembling hands of our grandmother, are postcards from an unerasable history. They remind us of our family's concentration camp past, which we can only glimpse through a darkened window.

The movie ends with a shot of the real Solomon Perel in Israel with the wistful Hebrew national anthem playing in the background. The identity that "Solly" took for granted on the day of his symbolic initiation into manhood, an unrecognized source of heritage and belonging, is almost miraculously (re)presented. It has been resurrected from near oblivion.

EVENTS

Thursday September 12

Join the *Daily* today at its annual fall recruitment fest! Writers, office organizers, graphic artists, newshounds, politicos, computer whizzes and design demons, and enthusiasts of all shapes, colours and sexual proclivities are gleefully welcomed! Union B-03, today at 17h, bubbly and crunchy consumables provided. Info: 398-6784.

Join the *Daily* again—and more than a hundred other McGill clubs or organizations at McGill Activities Night. They'll all be there to tell you what they're about and how you can get involved. Participez à la vie étudiante! Union Building, 19h-22h. Call 398-6778 for details.

Strike a pose at Hillel/Campus Campaign's opening dance. Club Chez Swann, 21h. Info: 845-9171.

International craft sale continues today through Friday at the Loyola Quad, Concordia University. Proceeds go to the NDG Food Depot and Save the Children, Canada. Sponsored by the global cooperation network. Non-perishable food items welcome. 7141 Sherbrooke W, Bus 105. Info: 848-7584.

McGill Men's Varsity Squash—team meeting, today, 19h, Currie Gym, Room 408. Prospective var-

sity and junior varsity squash players, come learn geometry at 208 km an hour! Contact Dave Behm, 284-5491.

Neuro sciences explored in "Symbolic-connectionist models of Analogical Thinking" a lecture by Keith Holyoak of the University of California Psychology dept. Room 1027 McIntyre Med Bldg., 3655 Drummond St. Info: 398-4987.

Walking tours of downtown Montréal available with licensed tour guide, \$5 per student (minimum 10 required). Meet 14h, in front of Union. Info: 483-5540.

Friday September 13

Support the Public Service strike! Meet at the entrance of Place Desjardins at eight a.m. Friday to join the PSAC picket lines in front of Complexe Guy-Favreau and Revenue Canada. For more info, contact the International Socialists at 528-5586.

FREE CONDOMS and FREE safer sex comedy with Suzi Landolphi, Leacock 132, 19h30. A show presented by the McGill Aids Centre, 340-7536.

Nation of Islam representative Donald Muhammad will speak about Louis Farrakhan's organization Friday night at 19h at West-

mount High School. Other speakers include Mohawk and Cree nation representatives, Montréal Muslim Committee, Emancipation 150, dub poets, Native drummers... Tickets \$7 advance, \$8 door.

Women's Union Wine and Cheese, all women welcome, especially new students. Free, free, free! Friday, 17h, Union 423.

Union Bldg., or 12h outside Ile St-Hélène metro.

ACT-UP Garage Sale, all profits to the AIDS activist organization, ACT-UP Montréal. 3929 and 3911 rue St-Hubert (corner Napoléon) from noon to 18h. Rain date, Sunday, Sept. 15, same times. Clothes, furniture, shoes, hardware, etc. for sale. If you can donate items for sale, or want more information, call 527-2423 or 522-1391. ACT UP, FIGHT BACK, FIGHT AIDS.

Saturday September 14

India-Canada Students' Picnic Saturday. Meet 11h30 outside the

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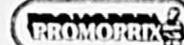
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Cameleon St...

continued from page 5

the answer to what women want. I know the answer and it's not pantyhose. It's blood."

Harris defends the sexist tone of the film by noting that this image of women is simply the way his subject Street viewed them. The subjectivity of the film leaves us without the space to criticize Street's misogyny.

Harris shows us a protagonist caught in a schizophrenic struggle to transgress the middle-class values which artificially motivate him into performing his scams.

Insane and ultimately self-destructive, Douglass Street seems to carry a contempt for humanity and its predictable behavioral patterns. He is able to quickly ascertain people's needs, and proceed to feed them. Each renewed success brings more contempt for the pathetically narrow range of human response. Street rings the bells in a human Pavlovian experiment.

In Chameleon Street, Wendell B. Harris by his highly literate narration and dialogue, coupled with excessive visual experiments, has created an important debut film. Important for its obsessive concern for style, and flawed only by some of the sub-par acting of the cast, clearly peripheral to Harris's performance.

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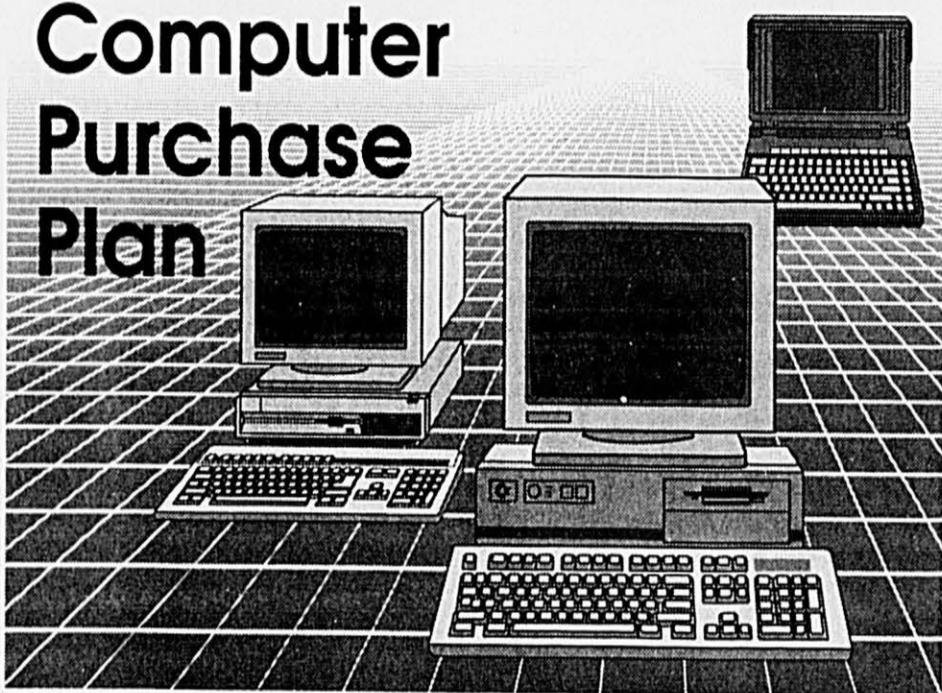
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3 - Help Wanted

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training course and placement service. 2021 Peel St. (Peel Metro) 849-2828. Student Discounts.

Need part-time (U2 or U3) student to work in Environmental Toxicology Lab. 2 Courses in organic chem. essential. Drop C.V. off by Sept. 20 to P. White, Stewart Biol, N6/17

Tutorial Services now hiring tutors. To apply must have GPA of 3 or better, A- in courses you will tutor. Bring transcript (unofficial OK). Pay \$12.00/hr. Room 206 Powell Bldg.

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Artist to make promotional posters - drawings would consist mostly of food items and themes for special events. Work at your pace. Corey 398-6781, Scott's Food Services.

Great Cook? Use your talents in part-time job Mon-Friday 4:00-6:30 pm cooking, very light housekeeping for family of four. Westmount. 486-0982

5 - Typing Services

Success to all Students. Term papers, resumes, WordPerfect. 22 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxane 288-9638 288-0016

Accurate and prompt word processing with laser printing. Resumes, theses, term papers, assignments (editing and graphics). Pick-up and deliver, also Word Perfect courses. Alan: 289-9518.

6 - Services Offered

Study Skills Workshops for first/second year students: time management; effective note-taking; reading textbooks. Monday, Sept. 16 12-1:30pm or Thursday, Sept. 19 12-1:30pm. Room 301 Powell Student Services. 398-3601

7 - For Sale

EXXA HAS MOVED to 2051 Peel between Sherbrooke and Maisonneuve...great buys...genuine canvas book bags \$19.95, rain gear \$25.00, wool socks 2 pairs for \$6.00.

MATHILDE B. have you heard that EXXA has moved to 2051 Peel? They have genuine canvas book bags \$19.95, wool socks. Down coats from \$75.00. **GORBACHEV DOLLS** right from Mother Russia. Russian Army watches \$50.00. Russian fashion watches \$35.00. Russian amber, etc. EXXA ANTIQUES now 2051 Peel metro Peel 843-6248

Plane Ticket to Vancouver Sept. 17th. Female, one way. Asking \$200.00, but will consider financial flights of fancy. Caitlan 931-3065 Awfully early or obscenely late calls best.

COMPUTER: New AT-286 (IBM clone) 40meg hard disk, two floppies, high resolution VGA monitor, bilingual keyboard. Full warranty. \$995. Reason: moving. 286-4492

DOWN COATS from \$75.00..TAXES INCLUDED.. opening specials..EXXA now at 2051 Peel..near metro Peel..Fantastique buys wide selection. Leather bombers \$149.00. 843-6248.

IBM Compatible, 1 year old, included: 30 meg harddrive, 3 1/2" + 5 1/4" disk drives, monitor, printer optional, software. \$1000 neg., Luc 284-5450 after 6 pm weekdays, anytime weekends.

IBM clone and printer for sale. Turbo-XT with 5 1/4", 3 1/2" floppy, 40Mb HD, lots of software, mouse. \$800 or best offer. Mike 939-9588.

For Sale - ImageWriter II in excellent condition and Mac PC 512K in fairly good condition. \$750 for both. Call 848-9869.

12 - Personal

Thinking of volunteering? How about McGill Nightline? Call us for information. In Sept. 9pm-3am every night. 398-6246

Adult Children of Alcoholics. Individual or Group therapy. Experienced therapist. Please contact Peter at 483-3256.

13 - Lessons/Courses

Memory Techniques professionally taught for the fifth consecutive year! Revolutionize the way you study and write exams. One day only: September 29th. Jennifer 933-4759, Ross 695-8235.

Score well on the LSAT, GMAT, or GRE! Our preparation course which uses a unique approach have been used successfully by thousands since 1979. Call 1-800-387-5519.

La Langathèque: Montreal's first and largest linguistic exchange club. Exchange English for French, Spanish conversation (etc). \$30 students. 597-0680

Improve your French Meet francophones in a bilingual club. Half and half. Tel: 465-9128.

14 - Notices

McGill Women's and Men's Badminton Team. "Tryouts Now" Call Frank McCarthy 954-0647 (evenings) for details or see schedule at Currie Gym.

Newman Centre BBQ. Saturday Sept. 14 following 5 pm Mass (around 6:15 pm), 3484 Peel St. Come along and bring a friend. Info 398-4106.

Yellow Door Coffee House Friday, Sept. 13. Doors open at 8 pm. Michael Adams & Blue Obscure. Open stage to follow. \$2 door charge. Call 398-6243. 3625 Aylmer.

15 - Volunteers

Volunteers needed at the Montreal Neurological Institute; 3 hours/week. If interested in visiting patients, attend the compulsory meeting on Thursday, September 19th, 4:30 pm, at the M.N.H. (3801 University St.)

16 - Musicians

Female acoustic guitar player needed to form all-original folk-rock acoustic band. 761-6598

Singers Wanted. Professional and volunteer sopranos, altos, tenors and basses for Shaare Zion Synagogue Choir. For information and audition please call 486-3298.

PLAYER'S THEATRE GENERAL MEETING

Interested in Theatre? Come and get involved!

Where: Theatre 3rd floor, Union Bldg.

When: Fri. Sept. 13th

4:30 pm

Phone: 398-6813

McGill Choral Society is a non-auditioned activity choir. We are looking for tenors and bass. Rehearsals Wed. 7:30-9:30 pm. Room C310 Strathcona Music Bldg. All are welcome.

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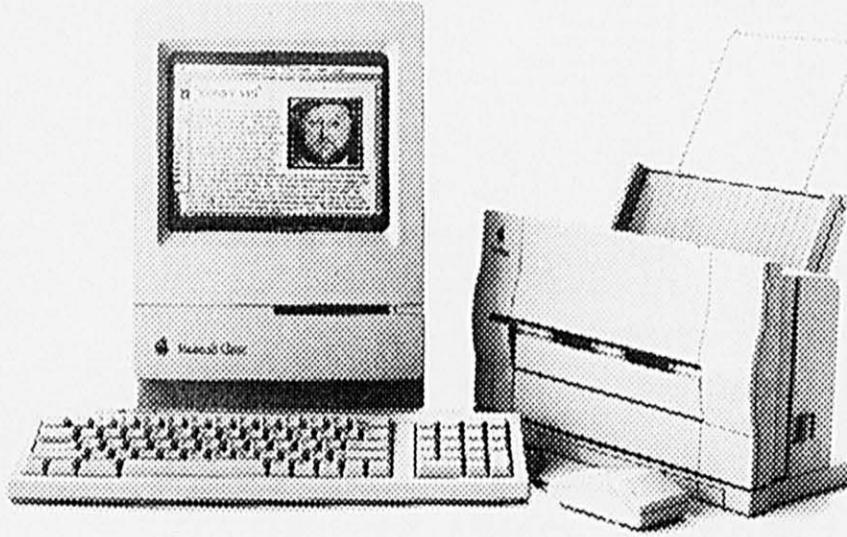
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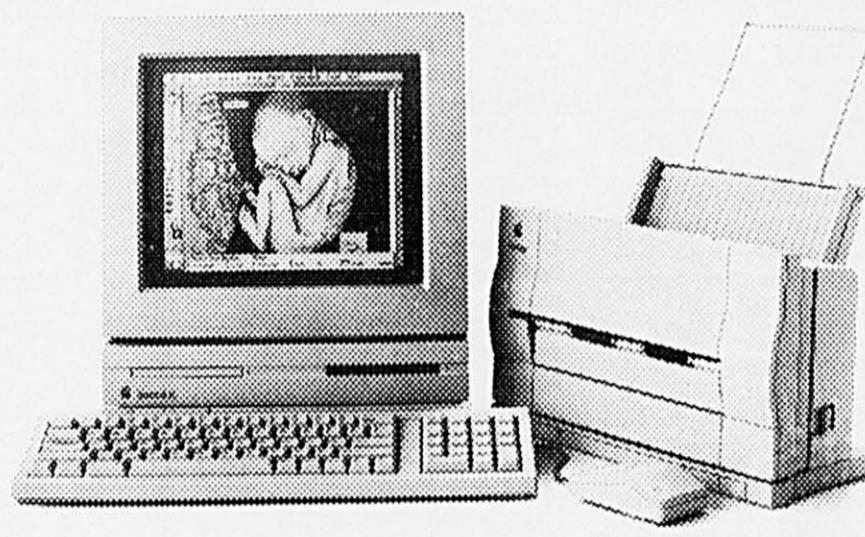
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